

Intricacy Underlies Simplicity

BY SARA MARSHALL COOK

Clever Details

FROM many quarters one hears the fate of fashions be-moaned. From all sides comes the cry, "Where are the new styles? Our dressmakers are offering us nothing new." "The only points in dress that one can talk about and worry about as differing from those of last year lie in the length of skirts, in the shape of necklines or whether sleeves will be full or tightfitting." But these criticisms that one hears of present-day fashions may be converted into praise of the good judgment of our designers, who, through the last few years, have come to realize that the day when sensational upheavals in dress could be achieved has passed.

Good taste in dress has developed to such an extent that the bizarre and the really novel receive but an indifferent reception. The percentage of smartly dressed women is ever on the increase, and the number of those who desire to be conspicuous constantly decreasing.

Those who make clothes have not pursued the line of least resistance. Close study of their models shows that under apparent simplicity lies a clever complication of cut.

A Straight Skirt That Swathes the Hips

THERE are innumerable clever ways of cutting garments which reveal the hand of the master maker. The way in which the circular godet is introduced is an example of this. During the last few years there has been a persistent endeavor to introduce full skirts. Realizing that a fashion is a thing of slow development, dressmakers have pressed this point in subtle and unobtrusive ways. They are still endeavoring to bring the full skirt forward, and it is safe to predict that the success of the full skirt is assured, but its success will not be an immediate one. It will be two or three years before we will see it replace the much-liked model of slimmer outline.

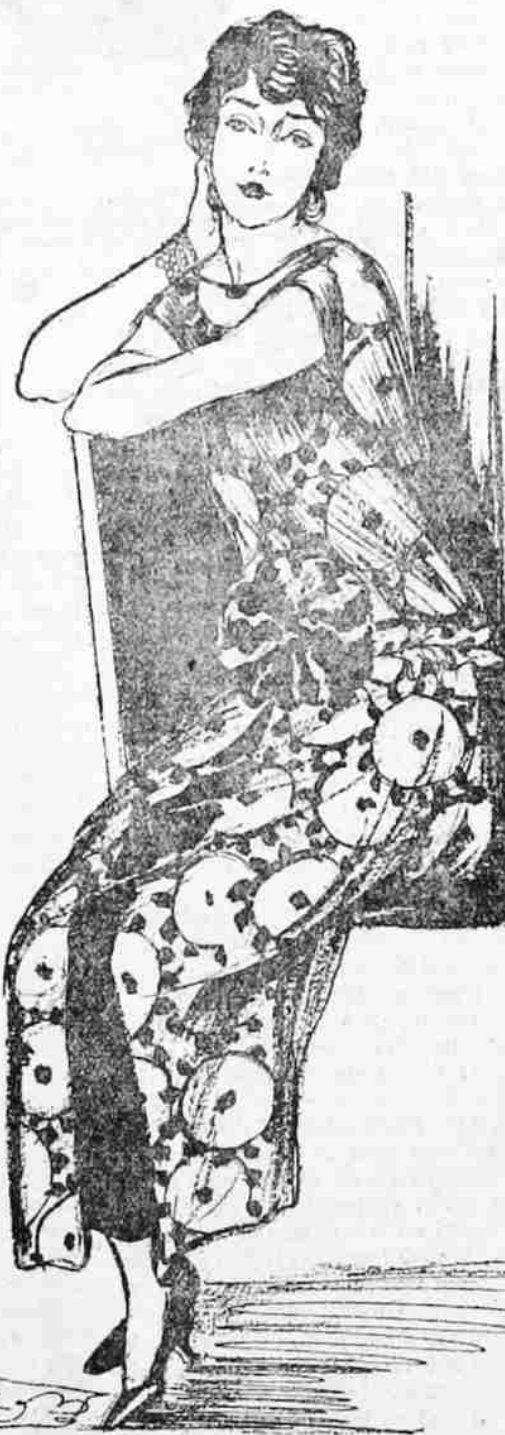
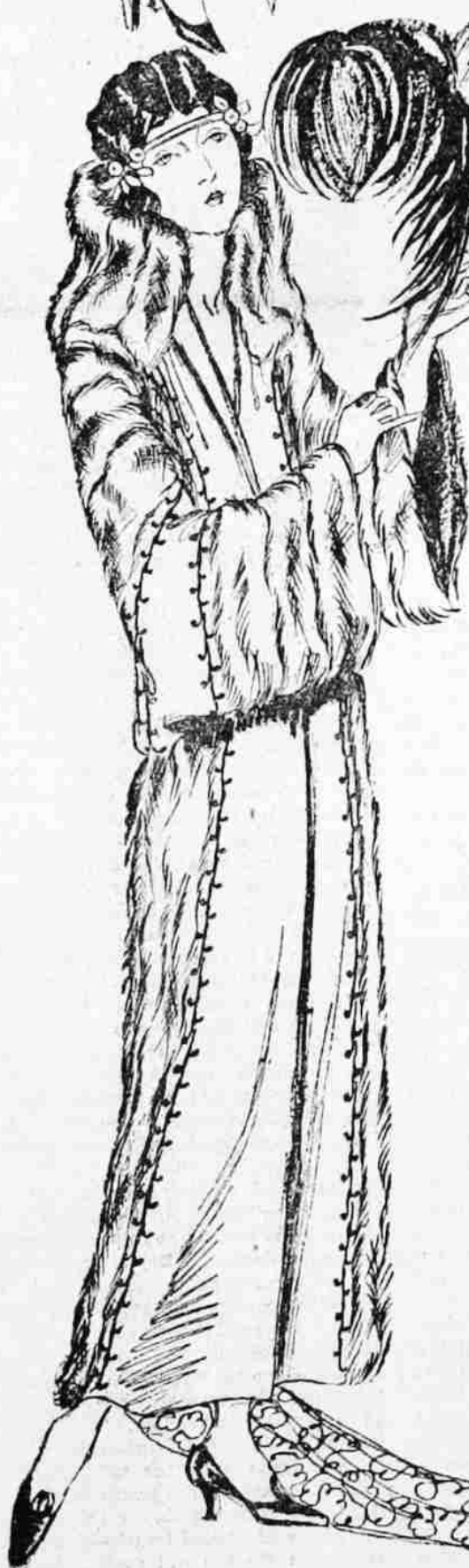
One of the cleverest ideas which has been widely taken up this season is that of making the simple one-piece dress the basis of the three-piece suit by means of a skirt which is really nothing more than a straight piece of cloth wrapped around the body below the hips and fastened with a large button or buckle. The cloth skirt is usually open down the left side to reveal the underdress in the form of a panel. This costume is completed by a short jacket which either matches the skirt or is of a combination of the cloth and fur. In some instances the jacket is made entirely of fur.

A Dinner Dress Made of Several Different Fabrics

A FRENCH model of his type is shown to-day. It is developed in a honeycomb worsted in two tones, rust red and golden tan, and trimmed with beaver fur. The material is interestingly worked with stitched bands, which trim both the jacket and the skirt. It has a straightline, snugly fitting jacket.

Gowns made of several different materials in blending shades of one color are a feature of the new fashions. A model of this sort made by Dreccell is sketched at the lower right of to-day's page. It is a Japanese type of dinner gown developed in purple, mauve and silver. The draped skirt is of purple velvet in a very deep tone; the bodice is of mauve chiffon. The broad girde and sleeve bands are of a reddish purple and silver brocade.

Beautiful effects are obtained by means of brocades and embroideries. The seated figure in the illustration shows a Callot model which, while having the elegance so typical of this maker, is simple and wearable. It consists of an over-dress in a dark blue and silver brocade. The background on which the figures are brocaded looks like a faded navy blue. This dress is made



Upper row, reading from the left—Afternoon dress from Renee of castor-colored crepe Mongol covered with a trimming of narrow faille ribbon. Patou coat of dark blue cloth lined with red crepe de Chine. The collar and cuffs are of squirrel. Suit from Martial et Armand of tan cloth trimmed with beaver fur. Lower row, left to right—Gray velvet coat trimmed with bands of taupe fur. Dress of blue and gold brocade worn over a dark blue slip. Japanese type of dinner gown developed in purple, mauve and silver.

with the heavy padded girde placed at the normal waistline and ending in a huge rosette of dark blue silk to match the underdress which is revealed through the front opening in the skirt.

Velvet and Matelasse Interestingly Combined

GRAY is still a favorite shade for evening coats. The season was rather advanced last winter when gray evening coats first made their appearance, so it is but natural that this shade should be carried over to this winter.

A typical gray evening coat from

Bernard, of Paris, is sketched on this page. The model is known as Prince Errant. It is developed in gray velvet trimmed with bands of taupe fur. The sleeves and sides of the mantle are entirely of fur and there is a huge fur collar. In addition to this lavish ornamentation there are silk and metal embro-

extending the length of the coat on either side of the front and back and passing in a double row around the sleeves.

Velvet is a very important fabric for both afternoon and evening coats and dresses. Another evening coat of velvet, also shown to-day, is by Patou. It is of dark navy blue velvet lined with red crepe de

Chine, with the collar and cuffs of squirrel.

Interesting costumes are in combination of velvet and matelasse. One recently imported consists of a sheath dress of rose colored matelasse and a full-length cape of brown velvet lavishly trimmed with fur and lined with the rose material from which the dress is made.

Sixty Yards of Ribbon Trim a Simple Frock

THE working of the material from which the frock is made into a trimming is not a new idea, but one that is exploited more than ever this season, and in a more interesting way than ever before.

Ribbons, too, exactly matching

the gown in color, also are much used for trimmings. Or, it might better be said, much ribbon is used for it is nothing to use fifty or sixty yards of ribbon on one simple frock such as the Renee model at the upper left of the sketch, which is of a deep castor shade of crepe Mongol trimmed with narrow faille ribbon of exactly matching shade. This model requires 125 meters of the ribbon to make the design.

Colored silk or metal ribbons are massed together to form flower motifs which are used especially for trimming girdles. Narrow furs also are worked in interesting ways as trimmings.